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Burling has on his easel two pictures from Lake Superior, where he has been spending the summer, "Isle Royal" and the "Aut St. Marie." Mr. Burling's coloring has improved, but is still not what it ought to be, he is capable of better things than he has yet given us; to a true appreciation of nature he adds a painstaking desire to improve and will in time take high rank among our native painters.

Homer is still out of town, as is also Eastman Johnson.

Hows is in the Adirondacks, studying the late autumn amid the primeval forests.

R. H. Moore, a new name in art, has on his easel a nicely painted group of trout, quite fish-like and eatable in appearance.

Jerome Thompson has a large picture of Mt. Mansfield which is one of the finest things that we have yet had from his easel. The feeling of distance and height is admirably conveyed, while the sky is full of the silvery, hazy atmosphere of early morning. This picture is to be exhibited shortly and I shall then notice it at further length. In addition to his picture of Mt. Mansfield, Mr. Thompson has several sketches in the Wyoming Valley, particularly noticeable in which is his exquisite handling of foregrounds; in this particular branch Mr. Thompson is almost without a rival.

Pope has an Autumnal Landscape Composition, under way, which promises well; the rich coloring of the Fall is truthfully rendered.

Macdonald is engaged on a statue to be called "La Somnambula," which gives promise of being a very successful work. The action and pose of the figure are both excellent.

Let us hope, dear reader, that for both your sake and mine the artists will have returned from their summer peregrinations by next week, as this week they make but a poor show among our "Art Matters."

PALETTE.

MUSICAL GOSSIP.

La France Musicale elaborately discusses Edouard Lemoine's announcement in *L'Independence Belge* of a new opera house at Paris, to be called *Le Theatre Gretry*, especially as to its purpose and special aim in musical performance.

It also gives a *feuilleton* by "Daniel Stern" about the Worcester—England—festival, contrasting that style of festival with those popular in France.

Marseille's opera got in motion, after severe labor, chiefly from Perrin—L'Academie—loaning some of his spare artists to start its principal machinery. Its director publicly acknowledged Perrin's noble conduct, in yielding Mme. Bloch, and Messrs. Warot and Delabranche, for two months, to save his opera from inanition. He also intimates a reinforcement from "l'opera comique"—Mmes. Marimon and Monrosi, and combining these with those already in hand, a sufficiently good lyric corps must be available, to satisfy the very fastidious and savage public of Marseilles.

While Faure and Marie Battu were singing at L'Academie, recently, "Da cidarem la mano" an immense bouquet was thrown at her feet which contained some most eulogistic poetry about her performance of "Zerlina," evidently from a heart-stricken man.

Guillet, administrator of that opera has been promoted to fill that defunct Corsican's place as chief minister to Louis Napoleon's pleasures or amusements.

Capoul, Prilleux and Maria Roze, have been charged by Jules Adenis with interpretation of a one act opera written by J. Massenet, a young prize of Rome musician, and the piece is declared to be very well "mounted."

Carvalho is determined to make "Le Lyrique" novelty's chief exhibition place and is constantly on the *qui vive* for new or renovated operas, and strictly new, or else brushed up to be equal to new, vocalists. His latest engagement is with Mme. Talvo-Bedogni, who is highly celebrated in lyric comedy, to inaugurate "Deborah," a new role by Devin-Duvivier, at his opera house.

"Les Fantaisies Parisiennes" reopened with a comic opera in two acts and buffo performance in one act, written by Duprato to words by Locle and Gille. Then came "Florentia," a grand operatic scene, with chorus, in which Eleonore Peyret figured as principal. Seriatim, follow "La Petite Fardette," a comic opera in two acts—by Semet, Herold's "Les Rosieres" for M. and Mme. Geraiser's *debut*, "L'Amour Mannequin," a comic opera in one act, by Ruelle and Gallyot, "Dans un ravin," music by Mme. Gavarni, and finally, "Le Chevalier Lubin," by Adrien Boieldieu, will be returned to its successful run, interrupted by Gourdon's *conge*.

"Les Bouffes Parisiens" seemed to flutter terribly before reopening but the latest *affiche* presented its lessee—Mme. Ugalde—in some of her favorite roles.

Francois Bazin's "Voyage in China" would appear to have realised a very great success in Brussels, La Monnaie theatre.

The grand staff of directors over the new "Athenee" saloon at Paris, appears in local journals, really immense.

The new Vaudeville saloon there, will have three entrances, on December 1st, 1867, one upon the Boulevard, another upon la rue Chaissec d'Anin, and its third opens on the new grand opera square or place.

Seven hundred and fifty seats will be found in the new theatre La Fayette, which soon opens with a new piece by Paul de Kock, beside a prologue and overture by Lemmonier and Duteuil, "Mieux vaut tard que jamais," which reflects the managers' apology for long delay in opening, with its "Better late than never."

Francois Schwab, of Strasbourg, obtained a grand ovation at Baden, with his mass for complete orchestral performance, the chief vocal parts being given by Vitali, Grossi, Nicolini, and Agnesi.

A celebrated maker of piano-fortes at Vienna has got up a lot of such instruments for Louis Napoleon's wonderful world's fair, which are declared to have astounded every musician who have heard their notes.

Borghesi-Mamo is chronicled as passing through *la belle Paris, en route* to Madrid's "L'Orient" theatre.

"La Petit Revise" tells a good story about Rossini's complicity with Prince Metternich, in producing "La Semiramide," *apropos* to which *canard* is another recently started about la diva Patti, assuming that role at "Les Italiens"!!!

"Le Tresor des Pianistes," by Farreno, and continued by his wife, has progressed so far as D'Albrechtsberger's fugues, pieces by Kuhnau—1694 and 1703—fugues and scraps, by Kirnberger—1780.

The season at Venice's "La Fenice," which commences on December 26th, is expected to be very brilliant and successful, because that city has been so long famished in operatic diet, under horrible Austrian prescriptions.

Stigelli—well known here—Pandolfini, Bendazzi and Tate, will fill the principal roles in Pacine's last opera at Naples "San Carlo."

Bordeaux's "L'Athenee Catalan" inaugurated its musical proceedings with a prize overture, well paid for, as strong attraction. The jury for that prize comprised many excellent judges.

Offenbach runs with his light operettas quite as strong in Vienna as elsewhere. His "Barbe-Bleue" took very well. The Harmony theatre opened Sept. 15th under Baron Pasqualotti's direction, with Boieldieu's "Le Petit Chaperon rouge," a work almost forgotten in Vienna.

At Wiemar the season opened with Goethe's "Le Comte d'Egmont" and Beethoven's "Fi-

delio." Many concerts were given there for war sufferers, in which Koempel, a violinist, and Mme. Schoenerstedt, an excellent pianist from Dusseldorf, especially distinguished themselves.

Berlin's "Royal Opera" ran for a considerable time, but two operas—"La Dame Blanche" and "Le Porter d'Eau," the latter a little known work by Cherubine Niemann, late of Hanover's Court opera, now engaged at Berlin's grand opera, is like Wachtel, a very robust tenor, and heavy operas are to be divided between them, so that Wachtel may do the strong vocal business and Niemann those roles which require his trionic equally with vocal ability. Mlle. Orzeni has not yet assumed her roles there, plausibly excusing herself by medical counsel, but really supposed to be averse to honoring Prussia, as she is the daughter of an officer in Austria's grand army.

Le Menestrel of the 23d ult. has an elaborate description of Louis Napoleon's magnificent opera house, now in progress toward completion some time prior to 1869, from Gustave Bertrand's felicitous pen and clear perceptions.

Verdi having resumed his functions at "L'Academie," his "Don Carlos" went ahead briskly, and four acts had been rehearsed by last official statement.

Le Menestrel denies the important authority which another musical journal at Paris ascribed to Guillet, and explains with rare subtlety his real position. That journal also praises Bedogni for her very beautiful voice and remarkably intelligent dramatic purpose.

"Le Lyrique" keeps busy with its operatic renovations, and its maestri work hard in converting spoken dialogue into melodious recitative.

Offenbach and "Des Bouffes Parisiennes" wago litigation about rights to perform his operettas, and so awaiting judicial decisions, that manager brings out works by Duprato, Flotow, Adam, and Emile Jonas.

Bagier's Italian opera season at Madrid, which commenced early this month, had this imposing list of principal singers, viz: Mmes. Adelina, Borghi-Mamo, Marcellina Lotti, Carlotta Marchisio, Rosina Penco, and Rita Sonieri, for soprani and mezzo soprani; Mmes. Marietta Biancolini and Barberina Marchisio, for contralti; Fraschini, Ludowico Graziani, and Palermi, as tenori; Santes, for tenore comprimario; De Bassini, Storti, and Varvoni, as primi baritoni; Medini, and Selva, as primi bassi; Padovani, as altro primo baritono, Scalse, as primo basso buffo, with several rated secondaries, an orchestra 95 strong, a chorus of 90 voices, six danses from *la belle Paris*, and thirty ladies for a ballet corps.

Lisbon's royal opera will have Volpini and Rey-Balla as prime donne soprani; Paganini, as prima donna contralto; Mongini and Piccioli, as primi tenori; Squarcia and Randolphi, primi baritoni; Junca and Ordenas, for primi bassi.

Vienna's opera continued to be occupied at last accounts with debuts by Prott, Nachauer, Beck, and Mme. Leuthner, and quite successful they all were, especially Beck, who was covered with applause.

Berlin's royal opera rejoiced on September 10th in "Robert le Diable," in which Mlle. Greed debuted as Alice, and Mme. Eiswold, from Breslau, as Isabella, with good estimation. Wowski found Robert, his most approved role, acceptable to Berlin.

Mme Burde-Ney, a veteran prima donna, who has been promised to America for several years, would seem to retain yet her power to charm a fastidious public, being recorded as doing that rare feat at the commemoration of Saxony's late King's death, in Mozart's "Requiem." It was the Baroness Pasqualotti who recently assumed operatic management, not le Baron. Verdi personally transferred Belval's rejected part in "Don Carlos" to David, and Perrin intends to make Belval smart for his contumacy:

"Popular Concerts" now run strong in Great Britain's provincial towns. We note one in which Anna Drasdi's sang "The Summer Bloom has passed and 'Beneridicolo' to a very crowded and enthusiastic audience who liked the fair Anna, hugely. The fight between Wesley, the great but recreant organist, who refused to perform his acknowledged duty in Worcester Cathedral's recent festival, because the organ was deemed by him, unworthy of a celebrity in that artistic department; goes bravely on and Messrs. Done, Townshend, and Smith—managers there—pitch into Wesley in very free and indignant language.

Sims Reeves gave £50 to compensate that festival and the public offended by his non-appearance in two concerts, beside remunerating his substitute—Mr. Cummings—with a handsome gift. Tietjens gave £10 for mere good will, and several others contributed, so that a surplus of of £200 will be left after paying all Festival expenses.

The Orchestra asserts that Italian Opera at Berlin's Victoria Theatre, drags heavily in financial results, for Sartoia alone pleases that intensely German public, which found better entertainment for their musical appetites in seriatim performances at their "Royal Opera"—the Berliners are all royal and loyal *just now*—of Meyerbeers "L'Africaine," "Le Prophet," "Les Huguenots," and "Robert Le Diable," in their vernacular.

Gidaza who composes ballets easily, and manufactured that for "Un Ballo" is engaged for Bachi's opera at Mexico. Louisa Pyne is not married, but a namesake is, and her old friend Wm. H. Harrison does "Faust" dramatically without her aid, having Amy Sedgwick, Jenny Bauer, Rebecca Isaacs, Miss Poole, and like artists to console him for his lost partner. Harrison undoubtedly acts better than he sings. G. L. Carter succeeds Brown Smith as tenor in Westminster, Abbey choir but his successor as organist at Exeter Hall is yet unknown.

The death of Frederic Beckmann, who has been for years a distinguished dramatic artist in Austria, is announced to have occurred recently at Vienna. His latest "creation" of character was Benoitin, in Sardon's comedy, now before Wallack's Theatre public, a part admirably performed by Mr. John G. Gilbert, a full blooded Yankee.

Bests, the great organist, now at St. George's Hall, Liverpool, flared at a committee man, asking him if he played "God Save the Queen" with one finger, on Prince Alfred's reception there. Prince Alfred was satisfied with his performance of it, and that captious committee man had to make Best a humble apology.

The great Paris exhibition committee stood aghast, when they heard of one Vienna firm's intent to send twelve of their best piano-fortes there for prize medals.

A. Dumas really is writing a libretto founded on his own novel, Le Vicomte de Bragelonne, for an opera in which Carlotta Patti will figure as the heroine, and Flotow sets it. Adelina Patti's salary for seven months at "Les Italiens" is stated at 200,000 francs or \$40,000, gold, which allowing her to perform seventy times would be nearly \$600, gold, per night.

La Grua, the grand tragic prima donna there, was liked at L'Academie in 1853, as "La Juive," and subsequently attained great celebrity and high rank at Naples and Vienna. She will, at Les Italiens, create Donizetti's "Maria Stuarda," an opera interdicted at San Carlo, Naples, by despotic censorship after its final rehearsal, afterwards performed at Rome as "Buondelmonte," and, within two years, allowed performance at San Carlo, under liberal rule.

A. S. Sullivan conducted two ballad concerts at Crystal Palace recently, beside preparing for performance at the Norwich Festival a new overture composed by him.

Fraschini, a dramatic tenor, who is reported as superlative, only appears at Les Italiens for six weeks at close of the season, and meanwhile—unless Naudin returns to a place he never should have left—Paucani and Nicolini do first tenor work.

Paul Jullien, the justly renowned boy violinist, after several years sojourn in South America, is reported to have visited New York—not professionally—and thence embarked for New Orleans in that ill-fated steamer, "Evening Star," which recently foundered at sea, destroying three hundred lives, among them a most anxiously expected French Opera company, for that city.

David Miranda, a baritone forced up to high tenor work, and known here as occupying that post at Dr. Adams' church, advertises in a London journal that he will sing at Edinburgh's Saturday Popular Concerts, Braham's great song, "The Anchor's Weighed," and "The White Squall" to follow it.

Howard Glover makes immense announcement in another journal of his great and varied musical professions, and Master Willie Pape advertises that he, honored by commands to play before the Prince of Wales and wife, besides many European crowned heads, will play the pianoforte in various English localities, on his speedy return from the continent, laden with triumph.

Chorley declares that in the season or out of it, a greater sensation has rarely been made than by Herr Wilhelmj's appearance in Mellon's concerts, and cleverly adds, that a few years since, he—Chorley—after hearing at Leipsic, David's best pupils, then predicted an extraordinarily brilliant career for him.

He receives notices of musical performance all over Great Britain as evidence that musical taste is enlarging its sphere, and notes the Glasgow Choral Union's good deeds in the cathedral nave.

London journals stare at Harrison for taking a part originally designed for E. Phelps, but his *insouciance* kills all doubt.

Bottesini is reported to have cut Arditi out of the musical directorship and conductorship at Mapleson's opera.

Paris' Du Chatelet Theatre does one of Offenbach's almost innumerable operas—Haroun al Raschid—and *La Gazette Musicale* sneering at his fecundity in operette making, declares Wachtel's son, at his debut in Leipsic, proved himself to possess, like his robust tenor father, a tenor of the finest quality.

The Sacred Harmonic Society of London deplore bitterly the recent death of their organist—Brownsmith.

The London Orchestra describes Wilhelmj's speciality in violin playing to be "playing a succession of chords in thirds, octaves and tenths, with a precision rapidity and clearness we never heard equalled. His marvellous cello effects on the fourth string also merit attention. He is a thorough artist of undoubted accomplishments."

About 23,000 persons were delighted with 4,000 children's singing at the Crystal Palace, when Coward gave big organ accompaniment.

Mlle. Nilsson's marriage is affirmed and denied with equal force.

The Baronne who brought her out and protects the new Swedish Nightingale, was herself a renowned artist in days that are past.

Balfe is reported as finishing in score a two act operetta, called the "Sleeping Queen," before indulging with his son-in-law in *dolce farniente*.

Naudin gave last month his farewell performance of "Vasco di Gama," and "Duprez," after Reyer and Thomas had referred it, accepted the arbitration between Perrin and Belval, about that role.

Berlin heard seventy new glorification musical pieces upon Prussia's great victory over Austria, in a recent prolonged concert.

Le Menestrel notes a reported success of Adelina Patti as "La Semiramide," at Homburg.

Warrot a tenor, and Fioretti a *danseuse*, are re-engaged for three years at "L'Academie," where "La Source," was recently tried over by the grand orchestra to get its *tempi* nicely.

Mapleson's musical intentions for the winter's season appear very doubtful.

The brass band annual exhibition at Manchester's Zoological Garden attracted 66,000 visitors. Dewsbury got first prize.

Munich's opera is re-enforcing with new artists, perform in newly decorated performances of grand works.

Mlle. Mallinger from Vienna, is engaged for Norma and Donna Anna.

Mlle. Guen emigrated from Cassel's opera to Berlin's, to Cassel's intense grief, because Berlin offered better compensation.

Gleichauf, a violinist, with Pauline Gayrard, Lefort and Rolle, created a sensation in a concert at Baden, on 4th inst.

Alfred Jaell and Joachim, announce concerts in Switzerland, during this month and next, to general joy in that region.

Mme. Balbi-Verdier is credited with an ovation at Gand's grand theatre, for admirable performance of Rosina's role.

Camille Doucet by imperial decree now supervises all French theatres.

George Sebastian Thomas, chapel master at Darmstadt and director of the royal military music, died there recently. From eleven years old up to his death, he gave concerts and was remarkable for his violin playing, his composition of symphonies, overtures, quartets, besides rendering great service to Darmstadt's military music.

Prussia's King has decorated Calonne, who manages la Revue Contemporaine, with his Red Eagle.

St. Leon, who directs St. Petersburg ballet entertainments and has composed so many ballets for all civilized Europe, has been decorated by Russia's Emperor with his gold medal of merit *en regle*.

Stella-Collass marries that good Emperor's aide-camp, who gives her the grand title of Countess.

Spa, by last advices, kept the concert ball rolling quite as fast as *roulette* or *rouge et noir*. Stelligmann, the cello player, with Mles. Staps, Pommeraye and Mme. Cagliano were like him made happy with recalls after good concert performance there.

"La Juive" excited Brussels' La Monnaie vast public so much as to produce especial honor for Mme. Erembert and Dulaurens.

Offenbach's light operettas ran strong at Des Galeries St. Hubert, with such interpreters as Mmes. Delvil and Anna, and Mlle. Dulle, Duchateau, Pages, Fraesant, &c., to bring out their snap and piquancy.

Le Guide Musical Belge expatiates upon a concert given by Leonard and wife and Joseph Gregoir, to benefit cholera sufferers in Belgian cities. Madame is pronounced a charming singer, and he with Gregoir, put very high up in artistic rank. 1350 francs were there obtained and 251 more by a subsequent charitable concert.

Amsterdam critics praise Gregoir's "Morceaux Caracteristiques," instrumented by Hartoz, in very exalted terms, with emphatic commendation of three played in a recent concert there.

The French Minister of war has decreed certain alterations in military musical instruction, in which Cheve's system has a conspicuous place, and consequent discussion by critics.

The new saloon, de l'Athenae, in Paris, had a grand inauguration with three concerts by Padeloup, one for symphonies, another for oratorio, and the last for orchestral and vocal performance of choice *morceaux*. Among these rare bits for Paris, Handel's "Israel" and Meyerbeer's "Struense" were especially promised, and Costa's "Naaman," also, during this winter, Patti and Faure taking solos.

La Revue d'Instruction Publique fully recites Louis XIV.'s pensions to authors, the highest—4,000 francs—going to Mezerai, a historian, the next highest—3,000 francs—to Chapelain, a very great poet.

Göthenburg, Sweden, claims honor for Mlle. Pethrine Barkmann's birth, since her announcement by la Baronne Lenhussen as her beau ideal of a beautiful voice, and so make her *protégée* a *Paris* for instruction by great masters and dramatic singers, and when twenty, made Jenny Lind and Nilsson's worthy successor in opera.

The rights of the poor in French theatres are now discussed earnestly, since Louis Napoleon's change in their special privileges of theatrical enterprises, with a view to abrogate that now oppressive charge upon managerial income.

Stillalò's Casino rejoiced recently in Mme. Carvalho's brilliant vocalization, and Marie Damoreau excited Aix-les Bains with her—asserted to be—admirable display of her admirable voice in a benefit concert for that place. She was assisted by le Chevalier Bianchi, director of the orchestra at Turin's royal chapel, and many excellent artists. Thus inspired, she purposes to shine out there in chamber music, with Pauline Viardot, the principal artists there engaged, and Bianchi, who delights to honor Damoreau—"la cantatrice pianiste."

Louis Napoleon has entranced The Society of Dramatic Authors à Paris with a "*superbe lot, donne par S. M. l'Empereur*," and Baron Taylor shines out as President of that most august, ineffable ceremonial.

Mme. Singelee has made a *furor* at Bordeaux as "Rosina—"Il Barbiere di Siviglia"—and that city's grand theatre could scarce contain all the ecstasy she excited.

A *conservatoire* is talked of there, and may be a fact, when Rouen wakes up to recognition of the great artists there domiciled, and founds a like musical institute.

The meeting of Alsatia's choral associations in Benfeld still furnishes local journals with ample material for dilated praise for such a grand and most successful combination of excellent choirs, &c.

Alphonse Sax, the great musical instrument maker and inventor, seems to be ever in a snarl with other musical people, women not excepted. We notice in recent Parisian journals that he claims all the great exhibition *fanfare*, and refuses Mlle. Laure Michelli any share in that surpassing glorification.

Otto Goldschmidt—Jenny Lind's not very respected spouse—is quizzed by English journals for not coming to his set time at the Worcester Three Choir Festival, with his promised Oratorio. He is plausibly excused by some for that awkward *contretemps*, by statement that severe labor at Dusseldorf and Hamburg, in his wife's concerts, prevented the requisite attention to such work.

Townshend Smith did Wesley's duty without charge, having for years performed like services acceptably in cathedrals.

Viardot-Garcia with Clara Schumann and others, merited Baden's grateful remembrance by concert performance to benefit wounded soldiers.

Mlle. Orgeni is last reported as engaged at Vienna's Imperial Opera, and disowning her Berlin engagements.

Jullien's benefit at Hingston's concert hall—Margate—brought together some two thousand admirers of that style of concert giving. Linas Martorelli, Kathleen Ryan, and other artists, with the band, pleased that large public immensely. So did Levy's *cornet à piston*, especially when invoked by Jullien to drown a noisy locomotive's incessant hissing—by steam.

Mr. Kennedy, "the great Scotch vocalist," is reported by a Kingston, Canada, journal, as really immense both in buffo and legitimate song, and reported as meditating a severe raid upon these United States.

AMUSEMENTS.

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Philharmonic Society of Brooklyn.

TENTH SEASON.

The Board of Directors have the honor to announce that they have completed, for the coming season, arrangements which promise to make it unusually brilliant and successful. The ample orchestra of the Society has been carefully reconstructed of the best material, and the duties of the conductorship will be committed to the rare energy and skill of Mr. THEODORE THOMAS, whose name has come to be, in all matters of musical enterprise, a synonym of success. Mr. Thomas has been engaged, during the past Summer, in collating for these Concerts the most meritorious NOVELTIES of the musical repertoire in Europe, and these will be presented, together with the standard works of the OLD MASTERS.

The Orchestral Programme for the first Concert comprises: 1. Abert's Symphony No. 1, in D major, entitled "Columbus," a Marine Picture, a work by a new composer, but already very popular at the Philharmonic Concerts of the continent. 2. Beethoven's Overture to Leonora, No. 3. 3. The "Kelter Marsch," by Schubert, instrumentated for grand orchestra by Liszt. In addition, the best solo talent, instrumental and vocal, will be secured for each Concert.

The price of subscription for five concerts and fifteen rehearsals has been reduced to \$7; professional, \$5. First Rehearsal, Oct. 3. First Concert, Oct. 27.

By order of the Board,

L. B. WYMAN, President.

JULIUS IVES, Jr., Secretary.